

Carnegie Mellon Music

Carnegie Mellon University College of Fine Arts

School of Music, Dr. Kenneth A. Keeling, Sr., Head

PATRIMONIO UC

The Carnegie Mellon Philharmonic

Juan Pablo Izquierdo, conductor

Melanie Vaccari, soprano

Michael Zlabinger, narrator

Friday, October 24, 1997 at 8:00 pm

Soldiers & Sailors Memorial Hall, Oakland

Carnegie Mellon University College of Fine Arts
School of Music
presents

The Carnegie Mellon Philharmonic

Juan Pablo Izquierdo, conductor

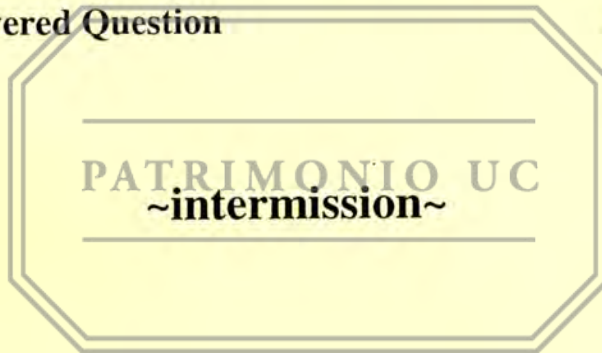
Sinfonia Concertante

W.A. Mozart
(1756 - 1791)

Christopher Wu, violin, Atar Arad, viola

The Unanswered Question

Charles Ives
(1874 - 1954)



Incidental Music to "Egmont," op. 84

Ludwig van Beethoven
(1770 - 1827)

Overture

Die Trommel

Leidvol

Siegessymphonie (Victory Symphony)

Melanie Vaccari, soprano

Michael Zlabinger, narrator

Suite from Incidental Music to Goethe's Trauerspiel *Egmont*, op. 84.

Johann Wolfgang von Goethe wrote his stage drama *Egmont* between 1775 and 1787. The tragic hero, Egmont, a Flemish aristocrat who defied Philip of Spain by supporting the Low Countries and was consequently beheaded in 1567, was an ideal subject who corresponded to the feelings of *Sturm und Drang* in German Literature. The *Sturm und Drang* movement had parallels in Germanic Music also. Though, by the time Beethoven began composing the incidental music for *Egmont*, the particular ideals of the musical era had withdrawn from the mainstream.

Beethoven was familiar with Goethe's writings even as a young child and continued to read them ardently throughout his life. The two developed written correspondence and also met in person. In one of Beethoven's letters dated 12 April 1812, he thanks Goethe for his gift of great literature. Beethoven felt as if he had known Goethe since childhood because of his familiarity with the literature. He believed that words of thanks to Goethe were "so little for so great a gift."

It is easy, then, to comprehend Beethoven's acceptance of a commission to write incidental music to *Egmont* for the Vienna *Burgtheater* in 1809. The spirit of Romanticism was beginning to emerge at this time, and the story of *Egmont* includes the idealized ethics of transcendence, namely the notion of a noble death.

In the first of two songs included in the incidental music, *Egmont's* lover, Klärchen, expresses her desire to join battle in order to be with her beloved. In the second she conveys feelings of suspense and sorrow as she awaits *Egmont's* fate. Within Klärchen's songs are notable examples of Beethoven's stylistic progression from the Classical style to the Romantic.

The overture to *Egmont* emerged as an independent concert piece and is performed significantly more often on its own than as the opening of the Incidental Music. Beethoven uses the Overture's F major coda as the finale, entitled "Siegessymphonie" (or "Victory Symphony") for the entire composition. Thus the overture frames the ten components of op. 84 when it is played as a whole. Contrasts in the orchestral colors of the woodwinds and strings symbolize the conflicts that arise in the drama. The first performance of Beethoven's Incidental Music was on 15 June 1810. Goethe probably heard the music for the first time in 1814 and is known for commenting that Beethoven's music for the last scene of the play followed his intentions with "admirable genius."

-Bethany Ryker

NARRATOR

O, beautiful vision, the light of day has frightened thee!
Yes, they revealed themselves to my sight uniting in one
radiant form the two sweetest joys of my heart: divine
liberty borrowed the shape of my beloved one; the lovely
maiden dressed herself in the celestial robe of my friend.

In a solemn moment they appeared united,
with aspect more earnest than tender.
With bloodstained feet the vision approached;
the drifting folds of her robe also were spotted with blood.
It was my blood, and the blood of many noble hearts.

No! It shall not be shed in vain! Move forward, brave people!
The goddess of liberty leads you on!
And as the sea breaks through and destroys the barriers
that would oppose its fury,
so you destroy the walls of tyranny.

Listen! How often has this sound led my steps to the field
of battle and of victory!
And now from this dungeon I shall go forth to meet a glorious death;
I die for freedom, for the cause of which I have lived and fought,
and for which I now offer myself in sacrifice.

Yes, lead them on! Close your ranks; you terrify me not.
I am accustomed to being at war,
to be surrounded by threatening death, and feel double energy for life.
Swords are flashing, have courage friends!
These are impelled by the word of their leader,
they have no free will.
Protect yourselves, save those who are most dear to you,
Follow my example, and die with joy.

PATRIMONIO UC

No. 1 LIED: Vivace "Die Trommel gerühet!"

Die Trommel gerühet! Das Pfeifen gespielt! Mein Liebster gewaffent dem Haufen befiehl, die Lanze hoch führet die Leute regieret. Wie klopf mir das Herz! Wie wallt mir das Blut! O hätt'ich ein Wämslein, und Hosen und Hut, O hätt'ich, usw.	Roll the drum, play the pipe! My beloved, armed, is leading the troops, he raises his spear and rules the people. How fast my heart beats, how excited I feel! Oh, if only I had a jerkin and breeches and hat, etc.
Ich folgt' ihm zum Thor 'naus mit utigem Schritt, ging durch die Provinzen, ging überall mit. Die Feinde schon weichen, wir schiessen da drein. Welch Glück sonder gleichen, ein Mannsbild zu sein, welch Glück, usw.	I would follow him out of the city gates with martial steps, I would go through the provinces, I'd go everywhere with him. The enemy is retreating, we shoot among them. What unequalled happiness to be a man, What happiness, etc.
Die Trommel gerühet! usw. ja, ein Mannsbild zu sein	Roll the drum, etc. yes, to be a man.

Atar Arad was born in Tel -Aviv, where he began his early musical education and violin studies under the patronage of the Queen of Belgium in the renowned Chapelle Musicale Reine Elisabeth.

In 1971, drawn by the deep, warm sound of the viola and its broad but unfamiliar repertoire, he decided to devote himself to this instrument and its music. In July of the following year, in his first appearance as a violist, he won the City of London prize as a laureate of the Carl Flesch competition for violin and viola. Two months later he was awarded the First Prize at the International Viola Competition in Geneva by a unanimous decision of the jury.

Numerous concerts followed, as a soloist with major orchestras and in recitals at some of Europe's most prestigious festivals. Recent engagements include concerts with the San Diego Symphony, Orchestre National de France in Lyon, and a concert tour with the National Orchestra of Belgium.

Arad's recordings for the Telefunken are widely acclaimed. His *Grand Sonata for Viola and Orchestra* is considered by stringed-instrument lovers and critics alike to be an astonishing demonstration of the technical capabilities of the viola. His album in collaboration with his wife, pianist Evelyn Brancart, was praised by High Fidelity Magazine as being ... "perhaps the best-played viola recital ever recorded". (April 1980)

In 1980 Arad moved from London to the U.S. in order to become a member of the Cleveland Quartet for the next seven years. With this great quartet, he toured throughout the United States, South America, Western and Eastern Europe, Israel and Japan, collaborating with many of today's leading musicians, recording for labels such as RCA, CBS and Telarc, and appearing in music festivals including Aspen, Berlin, Edinburgh, Glanders, Israel, Mostly Mozart, Paris, Salzburg and many more. During that time he held the position of Professor of Viola at the Eastman School of Music.

In 1987 Arad joined the music faculty at the Shepherd School of Music at Rice University in Houston, and in 1991 he was appointed Professor of Music at Indiana University in Bloomington.

He is a regular guest artist with Houston's Da Camera Society, Seattle Chamber Music Festival, the Upper Galilee Chamber Music Days (Israel), and the Norfolk Chamber Music Festival. He is an Artist-Faculty member at the Aspen Music School and Festival, and Artist Lecturer in Viola at Carnegie Mellon University.

Arad has published two important essays: "The Thirteen Pages" (*The American String Teacher*, Winter 1988) dealing with the authenticity of Bartok's *Viola Concerto*; and "Walton As Scapino" (*The Strad*, February 1989), which reveals a number of unusual compositional procedures used by William Walton in his *Viola Concerto*. In 1992 he wrote and performed his first musical composition, a solo sonata for viola.

Juan Pablo Izquierdo was born in Santiago, Chile and enjoys an international career conducting the major orchestras in Berlin, Dresden, Frankfurt, Hamburg, Jerusalem, Leipzig, Madrid, Munich, Paris, Tel-Aviv, and Vienna. In December 1990 he inaugurated the new Claudio Arrau Symphony Orchestra in Santiago, Chile before a stadium audience of 15,000. He continues as music director of that orchestra, which he was instrumental in founding. Maestro Izquierdo studied with the renowned German conductor Hermann Scherchen and is a first-prize winner of the Dimitri Mitropoulos International Competition for Conductors; he was subsequently named Assistant Conductor to Leonard Bernstein with the New York Philharmonic. Izquierdo is Director of Orchestral Studies at Carnegie Mellon University in Pittsburgh, Pennsylvania (USA) and founder of the Institute for Orchestral Studies 'in Memory of Hermann Scherchen.'

The Carnegie Mellon Philharmonic is an ensemble of the School of Music at Carnegie Mellon University, Pittsburgh Pennsylvania (USA). Under the direction of Juan Pablo Izquierdo the orchestra presents concert seasons with an emphasis on the standard orchestra repertoire and rarely performed masterpieces, including works by twentieth-century composers. Among the orchestra's highlights under the direction of Maestro Izquierdo was the celebrated performance in April 1995 of the avant-garde piece *Amériques* (1922) by Edgar Varèse at the Kennedy Center in Washington, D.C. In 1996 the orchestra presented a festival of the music of Iannis Xenakis with performances in Pittsburgh and at Carnegie Hall in New York to celebrate the 75th birthday of this outstanding composer. The Carnegie Mellon Philharmonic appears on two recently released compact discs: *Persian Folklore* (New Albion) featuring music by Reza Vali, and *Maria Sabina* (New World Records) featuring the music of Leonardo Balada. A third compact disc featuring works by Iannis Xenakis and Edgar Varèse is available on Mode Records. In the spring of 1997, the orchestra presented *Turangalila Symphony* by Olivier Messiaen at Carnegie Music Hall in Pittsburgh and at Symphony Hall in Boston.

PATRIMONIO UC

The Carnegie Mellon Philharmonic is heard in broadcasts on WQED-FM in Pittsburgh, and throughout North and South America on public radio networks of several countries. The orchestra is a resident ensemble of Carnegie Music Hall, Pittsburgh.

Melanie Vaccari is a second year graduate student of vocal performance at Carnegie Mellon University where she studies voice with Professor Mimi Lerner. Under the musical direction of Dr. Robert Page, Melanie's principal roles at Carnegie Mellon have been Lucy in Menotti's *The Telephone*, the title role in *Suor Isabella* by Rodriguez and the soprano soloist in Orff's *Carmina Burana*.

Over the past year Melanie has had the opportunity to perform with the Pittsburgh Opera and The Opera Theater of Pittsburgh. Her most recent engagement was with the Lyric Opera Cleveland this summer where she performed the Fire in Ravel's *L'Enfant Et Les Sortilèges* and understudied other principle roles for their summer season.

Melanie's latest performance was with Carnegie Mellon's fall opera production, *L'Incoronazione di Poppea* as Drusilla in early October. This evening's performance marks her third appearance with the Carnegie Mellon Philharmonic, the first being last fall when she performed the *Bachianas Brasileiras* by Villa-Lobos.

The stylistic traits Mozart most likely adopted from his time in Mannheim are evident in his string writing. Matching the equal roles of the solo violin and viola, the viola section is divided into two parts. A trilled, upward-rising line in the first movement exposition is a common Mannheim characteristic. Another such quality is the chromaticism found in the second movement and in the cadenzas, which survive as Mozart's original.

The viola and the violin are equally important in their roles within the piece. Most of the time the solo instruments play separately, in dialogue, often in the form of question and answer, other times in canonic imitation as in the third movement.

In the score the solo viola part is marked "*accordata un mezzo tono più alto*" which informs the performer to play scordatura, (from the It. *scordare*, literally "to mistune") to tune the instrument's strings a semitone higher and play in the key of D. This technique produces a brighter tone and aids in blending with the violin. Due to its rich sonority, the opening statement of the piece has been likened to the timbre of the viola orchestrated for full ensemble.

It is rare to associate any extra-musical influences with the works of Mozart. However, in a letter shortly before Mozart returned home from the Mannheim/Paris tour he told his father he could not write because his "heart was so full of tears." The death of his mother greatly affected him. The second movement of the Sinfonia, in c minor, exemplifies sensitivity and repose—as do many of Mozart's c minor works. The length, solemnity and elegiac quality of this movement, however, surpass any instance in a previous composition by Mozart.

PATRIMONIO UC

NOTES ON THE ARTISTS

Christopher Wu, winner of the 1994-95 Passameneck Award, began playing violin at the age of five in Chicago. He received his formal training at the Eastman School of Music where his teachers included Donald Weilerstein and Zvi Zeitlin. Upon completion of his studies, Mr. Wu joined the Pittsburgh Symphony first violin section in 1988 and became its youngest member. He has appeared as soloist with the PSO various times, most recently in the summer of 1993.

An avid chamber musician, Mr. Wu performs regularly with members of the Boston Symphony. In addition, he has appeared at the Aspen Music Festival, Music Academy of the West, Heidelberg and Geneva Festivals, Stockbridge Concert Series at Tanglewood and locally on the Shadyside Concert Series. In December of 1994, the Y Music Concert society presented Christopher Wu in recital with Gilbert Kalish, which was immediately followed by chamber music concerts in St. Croix, St. Bart's and Boston. Future chamber music concerts include dates in Versailles, France, Rochester and a return to Stockbridge. He is on the faculties of Carnegie Mellon University and Greenwood Music Camp in the Berkshires.

Christopher Wu is very active in the Pittsburgh Symphony's Ambassador Program and loves working with children: "It's refreshing to work with kids. They're so direct--never afraid to say exactly what is on their minds!"

Mr. Wu survived a near-fatal auto accident in the summer of 1991 in Aspen, Colorado. He is very grateful for the many opportunities to perform.

No. 4 LIED: Andante con moto “Freudvoll und leidvoll!”

Freudvoll und leidvoll, gedankenvoll sein;	To be joyful and sorrowful, deep in thought,
langen und bängen in schwebender Pein;	longing and fearing in painful suspense;
hohem jauchzend, zum Tode betrübt;	from heavenly bliss to utter despair.
Glücklich allein ist die Seele, die Liebt,	Only a heart in love can be truly happy,
glücklich, usw.	only, etc.
Freudvoll und leidvoll, usw.	Joyful and sorrowful, etc.

PATRIMONIO UC

Sinfonia Concertante for Violin, Viola and Orchestra in E flat Major, K. 364.

The first of many tours in which Wolfgang Amadeus Mozart (1756-1791) made public concert appearances throughout Europe was in January 1762 when he was five years old. Mozart's father, Leopold, who escorted Wolfgang on these tours, wished to exhibit his son's talents in Europe's most prominent musical centers, including London and Paris. As he grew older, so grew the number of his performances. Mozart was often accompanied by his sister, Nannerl, also a musically gifted child. The pair performed many times together.

The Mozart family resided in Salzburg, Austria, Wolfgang's place of birth. By 1777 Mozart was anxious to leave. Accompanied by his mother, he set out to search for a position while touring Mannheim and Paris. Sixteen months later, Mozart returned to Salzburg. The tour was unsuccessful; he was unable to secure a position of employment. Further complicating this period, during the middle of this tour, his mother fell ill and died in Paris.

Though the events of the tour were difficult, Mozart's compositional style matured with exposure to the latest musical innovations and characteristics in Paris and Mannheim. The sinfonia concertante, a form similar to the concerto which employs two or more solo voices while using the ample proportions of a symphony, was a particular favorite in Paris. Mozart's Sinfonia Concertante for Violin and Viola is widely regarded as a masterpiece of this genre.

Mozart composed the Sinfonia Concertante in 1779 while in Salzburg. Historians have gathered an abundance of documentation about Mozart's performances and compositions from the frequent letters he sent home while touring. Because the Sinfonia was composed while Mozart was living in Salzburg, little is revealed about for whom the piece was written or intended, or when it was first performed. It was published in 1801, ten years after Mozart's death.

CARNEGIE MELLON PHILHARMONIC ORCHESTRA

Juan Pablo Izquierdo, Director of Orchestral Studies

First Violins

Susan Perelman *
Ivan Perez ~ +
Joanna Bello
Nicole Sharlow
Lucyane Guedes
Karen Lord
Seong-Shin Jeon
Mary Beth Rhodes
Todd Sullavin
Carla Fabiani
Janie Spangler
Milene Moreira

Second Violins

Ikuko Takahashi
Karla Galva
Alexis Koh
John Crosby
Nadia Behizadeh
Liz Keller
Jennifer Ho
Luis Casal
Tiffany Sammons
Lisa Miles
Warren Davidson
Carrie Walsh

Violas

Caesar Suarez
Carlos Boltes
Doug Lischner *
Paulina Sauvalle
Julie Edwards
Raul Faure
Glenn Loontjens
Barbara Underraga
David Sinclair

Cellos

Jorge Espinoza ~ +
Herine Coetzee
Youn-Kyuong Bae *
Mauricio Betanzo
Kamil Musaev
Roberto Becerra
Jamie Beiber
Jeanne Strittmater
Wayne Wang
Hong Yang
Nathan Shannon

Basses

Jordi Boltes
Jacob Ellul-Blake
Darryl Mielke
Lautaro Miranda
Louis Levitt
Walter Guerrero
Marcie Solomon

Flutes

Lida Kim +
Jacunthe Forand
Simone Madden-Grey
Peggy Yoo ~

Oboes

Renate Sakins ~ *
Theresa Antonetti
Sarah Lume
Erin Lutz

Clarinets

Michael Doyle ~ +
Sunshine Simmons
Tara Dambach
Kenneth Gould

Bassoons

Julie Balch
Will Genz
Jose Arion Linares ~
Michael Davis

Horns

Scott Bohannon
Elisabeth Doherty
Heather Drecnik
Mariela Rodriguez ~ *
Bethany Ryker

Trumpets

Herman Arenas ~ +
William Hughes
Patrick McDermott
Brian Neibauer

Trombones

Gonzalo Fernandez
Ross Garin
Jeffery Lucas

Tuba

Ray Stephens

Percussion

Joe Caputo
Marc Churchill
I-Jen Fang
Matt Grosland
Gerardo Salazar
Mark Shope
Leonardo Soto

Keyboard

Jocelyn Chapman

*= principal Mozart

+ = principal Ives

~ = principal Egmont

Upcoming Events

Carnegie Mellon Music

Saturday, October 25 Rangos Ballroom - University Center - 8:00 pm
The Carnegie Mellon Philharmonic International Festival Concert

Sunday, October 26 The Carnegie Mellon Repertory Chorus
McConomy Auditorium - University Center 2:30 pm free admission

Thursday October 28 The Carnegie Mellon Concert Choir
McConomy Auditorium - University Center 8:00 pm
\$5/ \$4 with CMU ID

Friday, October 31 Carnegie Mellon Jazz Vocal Ensemble Concert
Alumni Concert Hall - College of Fine Arts 7:30 pm
free admission

Saturday, November 1 Artist Diploma Recital Maria Ilyashov, piano
Alumni Concert Hall - College of Fine Arts - 7:00 pm free admission

ConcertLine: 268-2383

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Inquiries concerning application of these statements should be directed to the Provost, Carnegie Mellon University, 5000 Forbes Avenue, Pittsburgh, PA 15213, telephone (412) 268-6684 or the Vice President for Enrollment, Carnegie Mellon University, 5000 Forbes Avenue, Pittsburgh, PA 15213, telephone (412) 268-2056.

Obtain general information about Carnegie Mellon University by calling (412) 268-2000.
